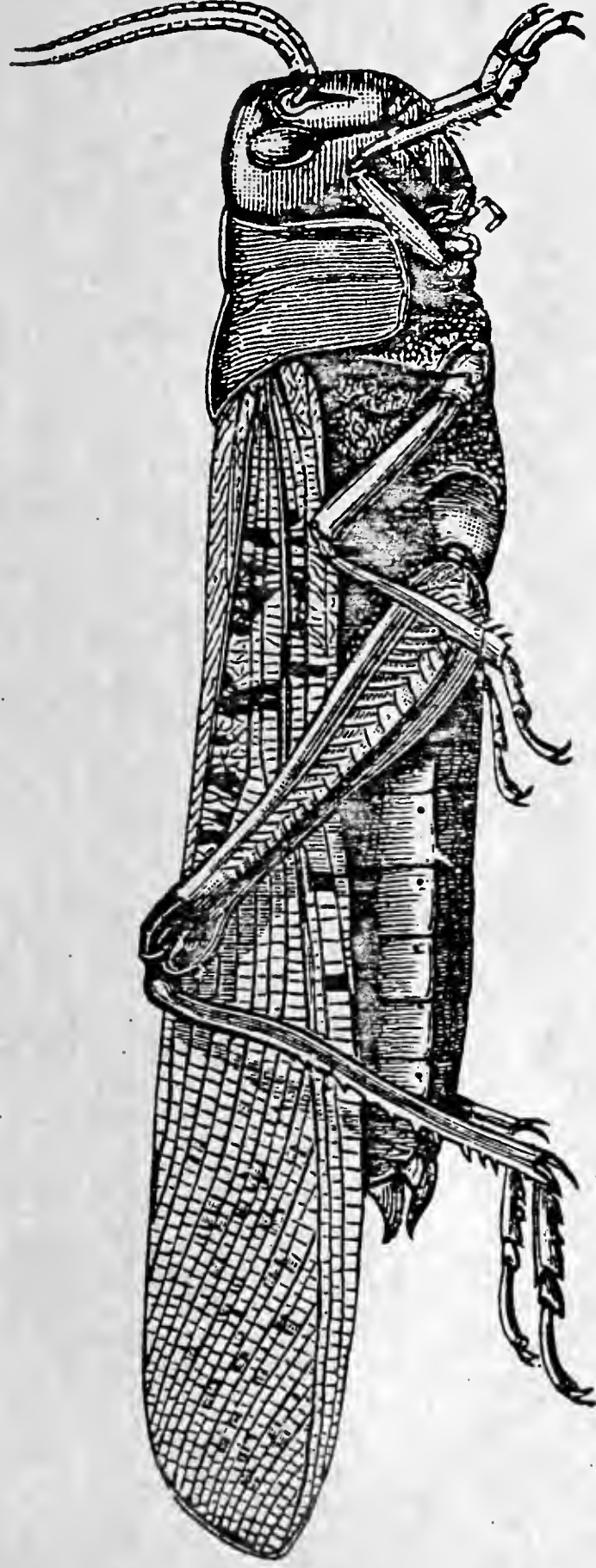


CANADIAN ART LIBRARIES NEWSLETTER

VOL 3, - 4.

While the cricket sings with his legs, the grasshopper can only make noise with his wings.



CANADIAN ART LIBRARIES NEWSLETTER
of the
ART SECTION [CARLIS], CASLIS, CLA

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Cover and other illustrations are from
postcards in the Coach House Press Archives
at the University of Calgary Library.

Editor: Kathy Zimon

Contributors to this issue:

Peter Anthony, Head, Architecture & Fine Arts
Library, University of Manitoba
Luella Du Wors, Slide Librarian, Department
of Art, University of Calgary
Melva Dwyer, Head, Fine Arts Library, UBC
Susan Hasbury, Documentalist, National
Gallery of Canada Library
Jan Roseneder, Information Centre Librarian,
University of Calgary
Jean Tener, Department of Rare Books and
Special Collections, University of Calgary
Mary Williamson, Fine Arts Bibliographer,
York University

Material for inclusion in the CARLIS Newsletter
may be sent to the new editor:

Ms. Pat Parnell
Saskatoon Public Library
311 - 23rd Street East
Saskatoon S7K 0J6

or to the CARLIS chairperson:

Miss Melva J. Dwyer, Head,
Fine Arts Library
University of British Columbia
Vancouver, B.C. V6T 1W5



From the Editor's Desk

It is with regret and relief that I am preparing this issue of the CARLIS Newsletter - regret because this will be the last issue that I edit, and relief that the newsletter will continue under the capable editorship of Pat Parnell. Due to the pressure of other commitments I can no longer put in the time and effort required to produce a newsletter with promptness and some regularity - the two essential qualities that a newsletter needs in order to be effective. I am sure that the energy and enthusiasm that Pat brings to her editorship will overcome these problems, and I hope that the CARLIS membership will forward to her any articles and news items that may be of interest to our readers. (For Pat's address, see the back cover of this issue.) Best wishes Pat!

Kathy Zimon

CARLIS ANNUAL GENERAL MEETING Plaza Hotel, Edmonton Friday, June 16th, 1978 CLA Conference

Meeting conducted by Melva Dwyer, Chairperson of CARLIS

1. Annual report and minutes
 - moved by Melva Dwyer, seconded by Kathy Zimon, that the minutes of the 1977 annual general meeting, and the 1977/78 annual report, be adopted as read. Carried.
2. Business arising from the minutes
 - 2.1 Art Libraries Survey
 - the National Library's survey is expected to be ready by early 1979
 - 2.2 Art Press Exhibition
 - the Victoria and Albert Museum's exhibition will be coming to Canada. It is expected to be at the Art Gallery of Ontario during March 1979, when the ARLIS conference will be in Toronto.
 - Canadian libraries will be asked to loan the periodicals for display
 - if possible, the display will be expanded to include Canadian art periodicals.
 - 2.3 Membership
 - membership numbers are good, but a large number are institutional members. This creates some difficulties for CARLIS as different individuals attend the meetings, and continuity is lost.
3. New Business
 - 3.1 Executive
 - CLA 1977, in Montreal, was the first time CARLIS met as an official section. Executive elected then will carry over to 1979.

Chairperson:	Melva Dwyer
Vice-chairperson:	Kathy Zimon
Secretary:	Murray Waddington
Director:	Lauren Singer
 - 3.2 Newsletter
 - Kathy Zimon requested that another person take over the editorship of the newsletter as the pressure of other responsibilities doesn't leave her enough time for the newsletter.
 - Pat Parnell will do the newsletter, starting in the fall.

3.3 ARLIS 1979

- will be held in Toronto from March 21-25. Perhaps ARLIS will invite non-ARLIS librarians in the region. With the ARLIS Conference in March and CLA in June, it will be difficult for many CARLIS members to attend both.
- ARLIS has book awards and would welcome nominations of Canadian art books.

3.4 Canadian art bibliographies

- there is a great need for bibliographies about particular Canadian artists. Starting such work would be a worthwhile CARLIS project.
- moved by Ken Chamberlain, seconded by Kathy Zimon, that the CARLIS executive co-ordinate efforts to produce a series of bibliographies on selected Canadian artist(s), to be completed by June 1979 if possible. Carried.

4. Moved by Peter Anthony, seconded by Kathy Zimon, that the business meeting be adjourned.

5. Programme

- Bente Cochrane of Athabasca University, Edmonton, presented a knowledgeable and informative slide show of the arts and crafts of Alberta.

Melva Dwyer, Chairperson, CARLIS



Coach House Press Archives at the University of Calgary Library

The Coach House Press archives were acquired by the University of Calgary in June, 1978 and are housed in the Rare Books and Special Collections Division of the Library. While cataloguing and inventorying remain to be done, a preliminary examination of the material reveals a veritable treasure trove for the study of small press fine printing enterprise in Canada.

From its beginnings in the sixties, Coach House has been consistently concerned with quality. In order to achieve the most appropriate shape and texture for a forthcoming publication, Stan Bevington, founder of the Press, has willingly consulted with an author for hours at a time. Evidence of this commitment can be seen in the beautiful Coach House books with their exactly right type and illustrations, fine paper and careful binding.

This craftsman's tradition of quality has not stifled originality, however. Bevington got into publishing from the design angle, while Dave Godfrey, another Coach House principal, saw publishing as "a good way to actually physically create something beyond writing." There is, therefore, no standard Coach House format. The philosophy has been to encourage exploration "beyond our perceptions of what art is by overlaying and superimposing type on type, photograph on art work" and to develop "a radical artistic sense /which/ suggests alternative ways of thinking about space." The result of this inventive and catholic approach has been varied - a "visual" novel such as Vaughn-James' The Projector, books like Wakayama's Signs of Life, Dawson's Ceremonial, Kiyooka's Stoned Gloves, and Nichol's Journeynings and the Returns, a three-part package of 48 pages of poem sequence, 15 concrete "pome" objects, and a recording, which has been said to resemble an art show rather than a book. The avant-garde nature of the Press can also be demonstrated by their publication of the first microfiche art book to be produced anywhere, a volume entitled The Great Lakes Fiche Co. containing photographs by Michael Ondaatje, Gary Lee Nova, Robert Fones, and David Hlynsky, among many others.

Nor have Coach House productions been limited to books. Over the years they have designed and printed a wide variety of high quality posters and postcards, and other ephemera. The National Gallery of Canada chose Coach House to produce a set of 80 original postcards to serve as a "travelling" catalogue. Posters and postcards have also been produced extensively for galleries such as Isaacs, Lamanna, and the Inuit Gallery of Eskimo Art.

Most of the Coach House printing is machine set, and the archive contains many examples of the production material for this technology, from original drawings, photographs, slides, and colour separation negatives to the finished product, be it book, poster, or postcard. Names such as Kim Ondaatje, Greg Curnoe, Joe Brainard, Victor Coleman, Ken Doll, Madja Van Dam, Robert Fones, William Kurelek, Joyce Wieland, Image Nation, Art Bank, Rochdale College, and Theatre Passe Muraille catch the eye in the records. The availability of this mass of material for study is a major step toward a recognition of the quality and originality of small Canadian printing and publishing establishments in the 1960's and 70's.

Jean Tener

Artists in Canada 1977

The 1977 edition of Artists in Canada is now available from the National Gallery Library. This new publication contains all the information found in the 1975 edition, as well as all new entries and corrections made prior to March 1977; the result is an up-to-date version of the checklist of files on Canadian artists in the Documentation Centre of the National Gallery Library. Readers familiar with the old Artists in Canada will notice changes in its appearance and format, as well as some specific innovations in the information provided.

First of all, two new categories of information have been added to the biographical details following each artist's name. The code "mic" indicates those artists whose files have been microfilmed. The second new category refers to art dealers known to be associated with the artists. A list of the dealers, including addresses, is also provided. We do not claim that this list is comprehensive, but we hope to expand it in future editions (and would appreciate hearing from any dealers or artists who have any information to add).

As a result of even more fundamental innovations, Artists in Canada 1977 is a product of computer processing. Last year all the information contained in the previous edition was entered into the National Museums of Canada/National Inventory Programme's computer system. Through the Library's own terminal, new information can continually be fed into the "Artists" data base to keep it up to date.

The information in the data base is categorized into nine "fields": artist's name, reference, birth date, death date, flourishing date, media, location, microfiche, and art dealers. "Artists" can be searched in any of the fields, and the information sorted to produce a variety of lists. A search may be done, for example, to print a list of sculptors in Nova Scotia. At the library we can use this method to produce issues of Files on Fiche.

The user of the Inventory Programme has access to another resource closely related to the "Artists" data base. This is the Fine and Decorative Arts data base, which contains the records of participating art galleries and museums across Canada. One can, therefore, after discovering a particular artist in the "Artists" data base in the printed version, sign on to the Fine and Decorative Arts data base and find what galleries have work by that artist in their collections. This data base has over sixty fields providing details about identification of objects, technical description, subject and authorship, and history. Anyone wishing to search either of these two data bases may send or telephone their request to the National Gallery Library or to any of the regional terminals, located at institutions who are participants in the Programme.

We are grateful to the National Inventory Programme for having established the "Artists" data base in their system and for having absorbed all the costs of producing Artists in Canada 1977. Because of their assistance we are able to distribute this issue free; however, we cannot promise that this benevolence will extend to future editions.

The usefulness of such an inventory programme increases in proportion to the participation and enthusiasm of Canadian museums and galleries. The example of the National Inventory Programme suggests future possibilities for our own Artists in Canada. With the computer facilities now available to us, it is conceivable that A.I.C. could expand into something comparable to a union list, including not only the NGL files but also those files found in other Canadian libraries with fine art collections.

In the meantime, Artists in Canada 1977 may be obtained from the National Gallery Library. Information about the Inventory Programme is available from the National Museums of Canada/National Inventory Programme, 240 Bank Street, Ottawa K1A 0M8.

Susan Hasbury

'The Art Press' Coming to Toronto

Toronto art librarians will begin to gather soon to organize an exhibition of Canadian art periodicals to supplement the Victoria & Albert Museum's exhibition The Art Press when it is on view in Toronto during the ARLIS/NA conference in March 1979. Tentative plans include housing the exhibition in the new Prints and Drawings galleries of the Art Gallery of Ontario for several weeks. The exhibition is large, as all visitors, including several Canadian art librarians, to the 1976 International Conference on Art Periodicals in London will recall. Toronto librarians who are preparing the Canadian section hope to publish a catalogue, and welcome information about esoteric journals, museum bulletins, and fly-by-night tabloids related to art in Canada, past and present. We shall want to display unbound copies of magazines and require leads to possible sources. It is not our intention that this be a Toronto-centered project. Any Canadian art librarians who would like to contribute information about art periodicals in their region should let me know as soon as possible, and they are welcome for inclusion in the planning group.

For those who wish to know more about The Art Press, the Art Book Co. in London published a collection of essays by this title last year, with a list of art periodicals referred to in the text forming an index. The whole exhibition will soon be available on microfiche from Chadwick-Healey.

Mary Williamson

Book Reviews

Jones, Lois Swan. Research methods and resources a guide to finding art information. Dubuque, Iowa: Kendal/Hunt Publishing Co., 1978.

Pacey, Philip. Art library manual, guide to resources and practice. London: Bowker, 1977.

Two books which have been published recently will be welcomed by librarians who must work with a Fine Arts collection. One is also of particular value to upper year and graduate students working in the same field.

To date there has not been a good handbook on library practice and procedures in Fine Arts but the two books under review are valuable additions to the sparse literature.

The first title to be reviewed is: Jones, Lois Swan. Research methods and resources a guide to finding art information. Jones provides us with information which will be of particular importance to students undertaking research in the broad field of Fine Arts and related subjects. The 243 page paper bound book is filled with practical information which includes not only step-by-step methods for solving research problems but also references to the literature involved. The introduction of the book states, "The emphasis is on the methods of research," which has been the clearly developed policy of the author in the first section of the book.

The second section furnishes the reader with an annotated bibliography of the resources referred to in the first part. Most larger libraries will have the majority of the items mentioned or, if not, the listings furnish a good basis for acquisitions in a new library.

Jones does not pretend to furnish an exhaustive listing but, regardless of one's personal prejudices, most major works are included and are sufficient to lead the researcher on to further literature. For Canadian libraries, there is no reference to Canadian biographical sources such as Harper so that it does not furnish us with as complete information as required for Canadian research.

However, an added bonus is the material to be found in the appendices. Here one finds three short dictionaries of frequently used terms in French, German and Italian with their English equivalent. There is also a multi-lingual glossary in three sections: proper names, geographic locations and terms denoting time and number.

The two indices which complete the volume are comprehensive, the one cites publications and institutions found in the text, the other lists subjects, terms and professions.

The two column format has clear type with good indentations for entries. There is also a variety of type faces which clarifies what could have been a difficult work to use.

Despite the fact that there is little reference to Canadian material, since most Fine Arts subjects are international, the book will prove valuable and should be available to both students and faculty wherever Fine Arts courses are offered.

The second publication: Pacey, Philip. Art library manual, guide to resources and practice, is of British origin and, as the title suggests, is written for the practising librarian rather than the student. However, much material of value to the research student is to be found here.

The manual is the work of twenty specialists most of whom are British librarians working in the subject area of the arts. The twenty-four chapters cover a wide range of subjects from "general art bibliographies" to "book design and illustration." Within each chapter, there is reference made to the major research tools on the specific subject being discussed as well as a wealth of practical information of value to a practising librarian.

Since Pacey and his associates have been interested in producing a manual for Fine Arts Librarians, the detailed approach to solving research problems which one finds in Jones does not form a part of this text. Nevertheless, the literature is well-covered and although some duplication occurs between Jones and Pacey, there are many references which are unique especially in the British publication.

The art library manual is hardbound on good quality paper with clear type. There is an index of subjects, titles, organizations, and authors which are cited within the text. If a title reference is indexed the author appears in brackets after the title and not in the main alphabet. This can create some problems of access to the information.

Since the aims of the two books are different, both will have their own particular value as reference items in a Fine Arts collection. They both fill a gap in the practical literature of the subject and despite their lack of Canadian references should become a part of Canadian collections.

Melva Dwyer

Portrait Miniatures in Canada

The study of portrait miniatures in Canada is not popular; Harper, in his Painting in Canada: A History gave the subjects of miniatures and silhouettes one chapter and this is the most comprehensive history published to date. Much of this may be due to the fact that the emphasis in Canadian art study is on landscape, rather than portrait, painting. Another factor is the dearth of Canadian-born miniaturists. For many years in the various Canadian colonies there were only itinerant miniaturists, visiting from England or the United States: Harper estimates over 50 such artists advertising their trade during the period 1772 to 1840. Many of these were mediocre, unable to succeed in their own country, but some were highly talented, with works equal to those of their English contemporaries. Among these latter was John Ramage, who, fleeing his financial problems in the States, came to Montreal in 1794 and remained until his death in 1802. Robert Field, one of the best American portrait painters of the early 19th century, resided in Halifax from 1808 to 1816 and painted many excellent miniatures in addition to his usual full-size oils. A fellow artist in the same city was Joseph Comingo, unusual in that he was born and trained in Nova Scotia.

An artist described as one of Canada's "few early minor masters," William von Moll Berczy, came to the Toronto region in 1794 leading a party of colonists. Never a success as a landowner or businessman, Berczy relied heavily on his art for financial support. He painted many full portraits and miniatures of such figures as Joseph Brant and James McGillivray. Like Berczy, many Canadian artists better known for oil portraits also painted miniatures. Antoine Plamondon, for instance, completed two of Louis and Henriette Viger in 1833, and these match the high quality of his larger works.

Many of the miniaturists during the Victorian Age were ladies of the upper classes, trained in painting, as in music and French, during their girlhoods before they immigrated to Canada where they continued their craft in private, portraying family and friends and occasionally entering their work in the local fair. Anne Langton, for instance, was an accomplished miniaturist yet seldom mentioned her painting in her lengthy journal entries.

Another such English immigrant family gave rise to one of Canada's most widely known miniaturists. Gerald Sinclair Hayward, born in 1845 in Port Hope, Upper Canada, first trained

in Toronto but soon went to the Royal Academy Schools in London. He exhibited miniatures at the Royal Academy from 1879 to 1883 when he returned for a short time to Canada. Realizing the lack of opportunity Hayward went to the States where he soon had a highly successful career, including among his subjects the English and Russian royal families, Wilfrid Laurier, Teddy Roosevelt and J.P. Morgan. He was credited with reviving miniature painting in America, and, returning often to Canada, established himself in the Canadian scene as well. When he died in 1926, the Toronto Star Weekly called him "Canada's greatest artist."

Other miniaturists following Hayward were Edith Kellett and Hilda Pocock Stewart who both exhibited at the Royal Academy. Several of Mrs. Stewart's miniatures, painted when she lived in Saskatoon, were featured in an exhibit of Saskatchewan artists in Regina in 1970.

The most well-known miniaturist of our time is Juliette de Lavoye of Montreal, whose set of 34 miniatures of the Fathers of Confederation was a Centennial project commissioned by Samuel Bronsman. This set, which toured Canada in 1967, is now in the Parliament Buildings in Ottawa.

There are few other collections of miniatures in Canada, besides those of private collectors, though individual examples exist in the collections of such institutions as the National Gallery and the Art Gallery of Ontario. There has been little study done in the field and very few publications are available. With the increasing interest in Canadian art history, however, this will hopefully soon change.

Jan Roseneder

Report from the ARLIS/NA Conference, January 1978

Fifteen to twenty Canadian librarians met for a 'rap session' in snowbound New York in January at the ARLIS/NA 6th Annual Conference. Although some discussion transpired about the sorry state of Canadian art bibliography and problems which had surfaced regarding Canadian input into the proposed revision of Thieme-Becker, the main topic for discussion, lasting some two hours, centered on generating ideas for the 7th Annual Conference to be held in Toronto on March 21-25, 1979.

As this is the first time the Conference is to be held in Canada, emphasis on Canadian content is generally deemed desirable, although, as art and its associated library problems transcend national boundaries, programme content will be international in scope.

A selection of ideas, too numerous to summarize here, were advanced and discussed. Everyone left feeling that a varied and successful ARLIS/NA conference at a Canadian location, with a respectable degree of Canadian content, would be realized. CARLIS members wishing to provide programme suggestions should direct them to Mary Williamson, Scott Library, York University, Downsview, Ontario M3J 2R2, who will be in charge of local arrangements.

Peter Anthony was elected to succeed Mary Williamson as the Canadian Representative on the ARLIS/NA Executive Board for 1978/80. Write to him care of the Architecture and Fine Arts Library, University of Manitoba, Winnipeg, Manitoba R3T 2N2, if you have any suggestions as to how ARLIS/NA can serve its Canadian members and art librarianship generally. Persons involved in the handling of 'visual resources' are especially invited to send in comments as this area seems to lack firm organizational roots.

Peter Anthony, Canadian Representative, ARLIS/NA

The Visual Resources Programme, UAAC Annual Meeting February 23-25, 1978, Victoria, B.C.

With the approval of the Universities Art Association of Canada, the organizers of the second consecutive Visual Resources Programme of the UAAC extended invitations to persons in the western US who might have found it impossible to attend the College Art Association Visual Resources Programme held this January in New York. Invitations were sent across Canada, including the Yukon and Northwest Territories, to all slide and photographic librarian/curators or persons performing related duties in Canadian institutions. Despite lack of funding and problems of distance, there was representation from the Universities of British Columbia, Victoria, Alberta, Calgary and Saskatchewan; Mount Royal College, Kootenay School of Art, Art Gallery of Hamilton and Audio Visual Services of Alberta Government Telephones; and from the University of Washington and San Jose City College.

Sessions were held on classification systems, resources, and associated problems and solutions. Under the chairmanship of Mrs. Barbara Hopkins, UBC, comparative study of classification systems currently in use brought attention to the types of materials which have been

found most useful in implementing these systems. Reference materials now available were presented by Mrs. Luella Du Wors with input from participants. The Round Table with Art Historians, chaired by Professor William Mitchell of the University of Calgary, considered possible solutions to the special problems of filing twentieth century slides, and whether or not the slide library should function as, or support, a resource centre. Mr. Calvin Abrahamson, Director of Arts and Craft in the Northwest Territories, spoke on "Some Aspects of Visual Resources in the Canadian North." He provided information on the history of northern peoples, types of resources, method of establishing economically viable projects, and the availability of films and slides. Mrs. Luraine Tansey, co-author of the Simons and Tansey Slide Classification System, spoke on problems in slide collections, calling attention to the need for good working conditions - physical and financial - and to the need for availability of Canadian slide sources so that Canadian art can be taught in the United States. Mrs. Tansey identified current directions in the field of slides, including medical use and the slide collection application published by IBM.

Visits, arranged by Miss Christine Stevenson of the University of Victoria, were made to the Photographic and to the Painting, Drawing and Print sections of the British Columbia Archives, to the photographic facilities of the Display, Education & Ethnology Departments of the B.C. Provincial Museum, and to the Slide Library of the University of Victoria.

Luella Du Wors

Odds & Ends

- * Artnews, April 1978, has an article on "Canada's artists with cameras" by William A. Ewing, on pp.82-85.
- * Art Magazine, v.9 #38/39, June 1978, is an issue devoted to "Sculpture in Canada."
- * Arts Review, v.30 #14, July 21 1978 has articles on museums, galleries, artists and sculpture in Quebec, on pp. 380-6.
- * The Canadian Architect, v.23 #7, July 1978, pp.14-22, has an article on "Preserving the past: the Canadian Architectural Archives"/at the University of Calgary Library/ by Ernest B.Ingles and Michael McMordie. A shorter version of this article, by the same authors, was published in v.3 #2 of the CARLIS Newsletter.
- * Arton's, the publisher of Centerfold Magazine, has moved from Calgary to Toronto. The new address is: 217 Richmond Street West, Toronto M5V 1W2. Centerfold is edited by Clive Robertson and Marcella Bienvenue; subscriptions (6 issues) cost \$9 individual and \$18 institutional.
- * The Canadian Centre for Films on Art announces the publication of Films on Art, a source book of over 450 films on painting, drawing, prints, sculpture, architecture, photography and archeology. Edited by Dorothy Macpherson, it is available from the Canadian Film Institute, 303 Richmond Road, Ottawa K1Z 6X3, for \$15.95 plus \$1.50 postage and handling.
- * Murray Waddington of the National Gallery of Canada Library will be attending a conference in Pisa, Italy, on Computer Access to Art Historical Data and Documents, held during the week following IFLA.
- * Look at Calgary's Public Art, by Barbara Kwasny & Elaine Feake, 1977, is available from the publisher, the Public Information Department, The City of Calgary, [Parks/Recreation Dept.,] at \$3.00 per copy in paperback. It is illustrated in black & white, and contains short biographies of the 38 artists whose works are cited.

